



DECEMBER ISSUE

WHO WE ARE

The Asian Art Society features an online catalogue every month listing quality works of Asian art that have been thoroughly vetted by our select members, who are the in-house experts.

By bringing together a group of trusted dealers specializing in Asian art, our platform offers a unique collection of works of art that collectors will not find anywhere else online. To ensure the highest standards, gallery membership is by invitation only and determined by a selection committee of influential gallerists

  /AsianArtSociety

Cover Image: A Mughal ram-headed khanjar. Presented by Alexis Renard.

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JOOST VAN DEN BERGH

Based in London since 1988, Joost van den Bergh has dealt in Indian and South East Asian art for over 25 years, focussing particularly on sculpture and works of art. He also deals in other areas of Asian art, including Tibet and Japan.

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HOW DID YOU GET INTO THE BUSINESS OF DEALING WITH ASIAN ART?

From a young age I had a keen interest in modern architecture, design and art – particularly Bauhaus and De Stijl. I came to London in 1988 to study art history for one year. Straight after completing the course I undertook my first work placement. This was in the Old Masters department at Sotheby's in London, in the late 1980s and early 1990s. The work gave me a fantastic grounding, and it was an exciting time. I then went to work for a dealer in Chinese porcelain in the Netherlands. It was the first time that I'd been exposed to non-European as well as three-dimensional art and, although I realised fairly quickly that Chinese art was not my passion, it opened my eyes to a new world. After this experience I decided to study paper conservation back in London – a combination of wanting to work with my hands, and with paper, which had been a long-standing passion, and still is. In the very first weeks of my course, old friends from the Asian art trade in London started giving me things to work with, such as Indian miniature paintings. I was therefore running a business pretty much from the start of my course. I fell in love with Indian painting immediately. This then brought me in touch with Himalayan painting and, of course, I then started looking at sculpture and bronzes. Whilst practising as a conservator in London I was also working part time for a dealer in Chinese art. It was then that I started dealing, on a small scale, in Indian art. Eventually I found I couldn't do both, so here we are today. One other important occurrence was that sometime in the early 1990s, at a stall on Portobello Road, by chance (or perhaps it wasn't chance at all...) I picked up a striking red catalogue, attracted by the simple yet beautiful design of its cover. On leafing through it, something clicked and I felt an instant connection to the amazing objects illustrated inside. These mysterious, highly abstract geometric shapes were not something I had

Perfect Presence,
Tantra, Jain and Ritual
Art from India, London
2019





ever known existed, yet they had a familiarity about them, and somehow made sense. This was the 1971 Hayward catalogue of Tantric art, which has now become an integral part of what I deal in. I have organised numerous exhibitions and published several catalogues on the subject.

HOW DID YOU BROADEN YOUR KNOWLEDGE OF YOUR SPECIALIST FIELD?

One of the best things about being a dealer is having to expose myself constantly to new and different objects. Almost everything I handle is unique, so I am constantly learning, always questioning different aspects of each and every work. I am lucky that I get to travel quite a lot, and have the chance to immerse myself in different cultures, visiting dealers, collectors and museums. As a result, I constantly encounter new areas of interest – leading, for example, to my current Kalu Ram exhibition. My next catalogue (nearly completed) will be taking an entirely new direction – watch this space! A handful of other projects are brewing, too; a couple are related to my main area of interest, but others are veering off in other directions. This is what keeps me stimulated and inspired.

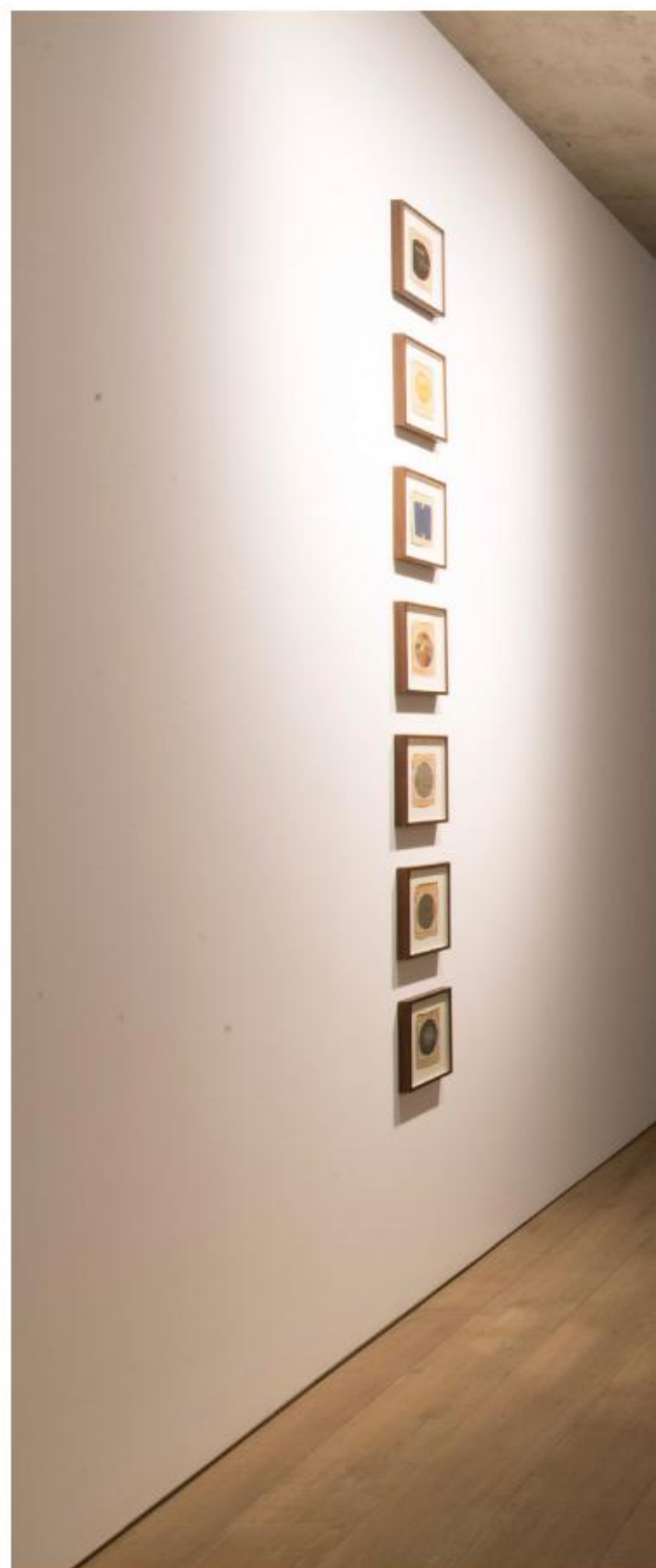
DOES YOUR EXPERIENCE IN PAPER RESTORATION GIVE YOU AN ADVANTAGE OVER OTHER DEALERS?

I am not sure. What I do know is that works on paper still hold an important place for me, whether dealing or collecting. There is something so wonderful about the directness of the image – a certain spontaneity. Interestingly, as I get older, I feel I am becoming less fussy about a piece of work being in a 'perfect' condition. In fact, I probably prefer an artwork that is in its original state rather than highly restored and pristine! Last week I purchased a fabulous Indian painting – it's not in a perfect state at all, but the main image is intact, beautiful in its untouched and original state.

IN ADDITION TO YOU, WE HAVE SEVERAL MEMBERS ESTABLISHED IN THE UK. WHY DO YOU THINK THE ENGLISH MARKET IS SO INTERESTED IN ASIAN ART?

Well, there has always been a strong historical connection between the Indian subcontinent and the UK, and there are many clients who have inherited

Beneath The Pavement,
in collaboration with S|2
London 2017





works from their family, purchased through travel to the region. There are also a number of world-class museums here, with fabulous permanent collections and temporary exhibitions. And the UK has a very long history of established auction houses and dealers.

DO YOU EVER HAVE ANY REGRETS ABOUT THE ARTWORKS YOU HAVE SOLD, WISHING YOU HAD KEPT A HOLD OF THEM YOURSELF?

Many! Particularly Tantric works. However, I made the decision when I first started dealing that I would keep my dealing and collecting entirely separate. So when I buy a piece for the business, I know it is destined to move on to a new home. When I buy privately, it is not for sale. My private buying is in very different areas to Asian art. I also do not want to compete with my clients...

YOU MENTIONED YOUR EXHIBITION DEDICATED TO KALU RAM. WHAT ARE YOUR THOUGHTS ON THE CONTEMPORARY INDIAN ART MARKET?

I wouldn't really call myself a dealer in contemporary Indian art, but I do have a strong interest in contemporary art in general. And over the years I have introduced a few contemporary Asian works here and there – most notably in an exhibition curated with Alexander Gorlizki called 'A Concentration of Power', as well as some works in a Tantra show last year entitled 'Perfect Presence'. Kalu Ram was an amazing Tantric painter, fairly unknown until now. It was a dream to be able to acquire his inventory and introduce his work to the market. The work has been amazingly well received.

DO YOU COLLECT OTHER CONTEMPORARY ARTISTS?

I am not restricted to any one artist in my dealing and collecting, although sometimes I like to buy several works if I feel I have 'discovered' someone...

ARE THERE ANY NEW OR UNDER-COLLECTED AREAS IN ASIAN ART THAT HAVE CAUGHT YOUR ATTENTION RECENTLY?

Actually most of the works I deal in are relatively

Kalu Ram (Jaipur 1940's – 2010)
Menagerie of Magical Beasts
c. 2005–2010
Gouache on paper, signed lower right
Height: 28 cm (11 in)
Width: 23 cm (9 in)





affordable. There are still areas to discover. Kalu Ram being one example but also the more popular art from India is still under collected.

DO YOU TRY TO ATTRACT YOUNGER AUDIENCES TO THE ASIAN ANTIQUE ART SCENE?

I am always amazed at the wide range of people who come to exhibitions. The recent Kalu Ram exhibition attracted a large number of younger visitors, and that is the case whenever I organise a Tantra show, too. Instagram is also a fabulous tool, and the majority audience there are young. Having said that, an 80-year-old friend just set up an account with the most brilliant posts...

SO DIGITALISATION PLAYS AN IMPORTANT PART?

That remains to be seen, I think. We have to go more digital, and my experience with Instagram has been incredible. I also have a website, although I see that more as a viewing place; there isn't the facility to purchase directly from it, but I am still not quite sure anyway that that would work with the kind of things I deal in. Being rather old fashioned, I still produce printed catalogues every year – ink on paper. For me they work, and I love the process of putting them together. Recent editions have also proved that clients love receiving paper catalogues by post. I have several catalogues in the pipeline at this moment in time.

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London 2017





DECEMBER ART WORKS

Pieces are published and changed each month. The objects are presented with a full description and corresponding dealers' contact information. Unlike auction sites or other platforms, we empower collectors to interact directly with the member dealers for enquiries and purchases by clicking on the e-mail adress.

In order to guarantee the quality of pieces available in the catalogues, objects are systematically validated by all our select members, who are the in-house experts.. Collectors are therefore encouraged to decide and buy with complete confidence. In addition to this, the Asian Art Society proposes a seven-day full money back return policy should the buyer not feel totally satisfied with a purchase.

Items presented in the last section are all priced under 10.000 euros. Feel free to ask the price if the artwork is listed with a price on request.



01

A VERY FINE CHINESE EMBROIDERY

Embroidery; Damask-weave lining
with ink drawing

China

Silk and ink

Qing Dynasty (1644-1911)

Early 19th century

Height: 305 cm / 120 in

Width: 99 cm / 39 in

Provenance: A Rochester, New York
(USA) estate

Price: 12.500 euros

OBJECT PRESENTED BY:

Alan Kennedy

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This textile is unusually long and narrow for a Chinese embroidery, and its yellow ground color is an indication that it could have been made in an imperial workshop. In China, the color yellow was traditionally associated with the emperor and his extended family.

The motifs are primarily floral, and are mostly stylized, bringing to mind the lotus and the peony. Both are auspicious flowers that appear in many Chinese works of art in various mediums. Another motif found throughout the textile is the *qilong*, an archaic type of dragon. Here it is seen with a gaping mouth, bulging eyes, horns and an elongated, angular body. The *qilong* subtly blends in with the flowers and vines.

The lining of the embroidery is also quite special. It is woven in a damask weave, with a barely visible cloud pattern. Like the face of the textile, it is yellow in color. A unique feature of the lining is a medallion drawn in ink featuring five dragons: a central dragon depicted in full face, surrounded by four dragons seen in profile. Each of the dragons have paws with five claws, another imperial signifier. The purpose of the ink-drawn medallion is uncertain, as it would not have been visible, should the textile have been used to cover a long altar table, for example. It could be another indication of imperial usage.









02

WENSHU RIDING HIS LION

Painting
China
Ink and pigments on paper
Circa 17th century
Ming period
Height: 158 x 81 cm
Price: 11.000 euros

OBJECT PRESENTED BY:

Renaud Montméat
M.: + 33 6 17 61 21 60
E.: montmeatartdasie@gmail.com

Sitting on his lion, the Bodhisattva Wenshu is richly dressed and holds a ruyi in his two hands.

The lion, with its flamboyant mane, turns his head to the right, roaring, his eyes bulging out, establishing a striking contrast with the calm and unshakeable attitude of the Bodhisattva.

Probably apocryphal the inscription gives the date 1573. The painting can nevertheless be dated to the end of the Ming period.







03

VAJRABARAHI

Sculpture

Tibet

Gilt copper alloy

14-15th century

Densatil style

Height: 10,4 cm

Provenance: Dr Phillip and Patricia

Adams Collection, Australia

Publication: *The Touch of Devotion*,

Hollywood Galleries, 2018, no.03

Exhibition: *The Touch of Devotion*,

May 26-29, 2018, Hong Kong

Convention and Exhibition Centre.

Price: 29.000 USD

OBJECT PRESENTED BY:

Hollywood Galleries

M.: +852 9311 2577

E.: hollywoodgalleries@gmail.com

Vajravarahi is a wrathful form of Vajrayogini; she is one of the most popular Tantric female deities. She is specially worshipped in the Kagyu school of Tibetan Buddhism. When Vajravarahi appears in the Yab-yum form with Chakrasamvara (father-mother), it symbolizes the merging of wisdom and compassion.

This finely detailed small statue of Vajravarahi shows her dancing on a human corpse on top of the lotus pedestal. She has a small sow head (varahi) emerging from the right side of her head. Vajravarahi has three eyes, one vertically located on the forehead, between the eyebrows, also known as the eye of spiritual wisdom. She holds a chopper (karttika) in her raised right hand, to overcome demonic obstructions. In her left hand, she holds a skull-cup (kapala) in front of her chest. She wears a long garland of human skulls, a billowing scarf, earrings, bracelets and a five-skull crown.

The statue is consecrated and the bottom is sealed with a gilded copper plate engraved with a double dorje within a circle. This statue is very similar to a group of central Tibetan 14-15th century larger gilded statues identified as having come from Densatil.







04

A BRONZE FIGURE OF NANDI

Sculpture

Nepal

Gilt-bronze

14th-15th century

Length: 5 in. or 12,7 cm

Provenance:

Sotheby's New York, 16 & 17

September 1998, lot 179

Price: 26.000 USD

OBJECT PRESENTED BY:

Kapoor Galleries

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Nandi, the sacred bull, is the gatekeeper and vahana or vehicle of the Hindu god Shiva. The entrance of most Shaivite temples features a figure of nandi on a raised platform, typically depicted as a reclining humped white bull facing the shrine so as to forever gaze upon the god. Worshippers often decorate these statues in floral garlands and bells, as displayed by the present piece. Some may even touch the statue's genitals for blessing, as Nandi is identified with fertility.



05

**SUKHAVATI
LOKESHVARA**

Sculpture
Nepal
Gilded copper alloy
19th century
Height: 28 cm
Price: 21.000 euros

OBJECT PRESENTED BY:

Renaud Montméat
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Sitting in royal ease on a lotus pedestal, her female counterpart on her right knee, the three-headed deity is richly adorned. The six arms hold the following attributes: crescent moon, rosary, lower right hand: gesture of gift. Left side : bow, lotus blossom, The figure of the seated Amitabha is on the central element of the tiara, which identifies the deity with a form of Avalokiteshvara.





06

GUARDIAN

Sculpture

Tibet

Gilded copper repoussé

17-18th century

Height: 37 cm

Price: 13.000 euros

OBJECT PRESENTED BY:

Renaud Montméat

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The deity is standing on a lotus base, in a *pratyaldha* posture. Showing a wrathful face, wearing a breastplate, tiara, robe and boots in the Chinese manner. The right hand brandishes a club at head height while the left hand makes the threatening gesture.



07

**BRONZE HEAD OF
BUDDHA**

Sculpture

Thailand, Lan Na

Bronze

Circa 16th century

Height: 14 cm (5 1/2 in)

Width: 9 cm (3 1/2 in)

Provenance:

Private collection, Germany

Price: 12.000 £

OBJECT PRESENTED BY:

Joost van den Bergh

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08

CHRYSANTHEMUMS

Screen
Japan
Ink, colour and gold leaf on paper
Meiji period
19th century
170cm x 188 cm
Price: 18.000 euros

OBJECT PRESENTED BY:

Gregg Baker
M.: + 44 (0) 20 7221 3533
E.: info@japanesescreens.com

This screen depicts red and white chrysanthemums behind a brushwood fence, both rendered in *moriage* (raised design).

By the Heian period (794-1185), chrysanthemums or *kiku* were cultivated as ornamentals in Japan while the plant's medicinal qualities have been celebrated since pre-Nara period (pre-710). The Edo period (1603-1868) was a time when gardening boomed and from the early Edo period, as enthusiasm for gardening grew, various species of chrysanthemums were produced.

Japanese interest in chrysanthemum as a theme for poetry developed during the Heian period. At that time, with the evolution of a native artistic sensibility heavily influenced by the passing seasons, the flower gained its place as one of the premier symbols of autumn.

Chrysanthemum has also been known as a symbol of the Japanese Emperor and the Imperial family since the thirteenth century when Emperor Go-Daigo adopted the flower as a crest.









09

OIDANA

Box

Japan

Lacquered tea shelf in shape of "oi"
for *chanoyu*Woo and *urushi* lacquer

Meiji period (1868-1912)

19th century

Height: 45,5 x 29,8 x 29,8 cm

Awasebako (collector's box)*Hakogaki*: 黒地金蒔絵茶棚 安宅 笥棚 Gold makie on the black
lacquered base, old maki-e "Ataka",
tea shelf, type *oidana*

Price on request

"Oi" is a name of box which is used by the mountain priests in training. The mountain priests put it on their back. The design of the lacquer of the sides of this box is a landscape of beach and one of the Seven Gods of Good Fortune, Hotei, originally a Buddhism priest who was deified.

According to the storage box made by the collector (or ex-owner), this scene depicts Ataka no Seki. It is an anecdote that Minamoto no Yoshitsune and his servants were stopped at the Ataka barrier station by a barrier keeper on the way they fled to the Ōshū area in disguise of the mountain priests, and Benkei read out a false *kanjinchō* (a prospectus to gather donation for establishing a temple), which led them to get away from the situation. This famous story became a dance of Kabuki.

The technique of lacquering is very fine, and the comparison of black lacquer and gold and silver maki-e is very chic. The hollows' shape is in Buddhism architecture style. The design of maki-e on the hedge of the top is the flower motif in the octagon shape, which is very like Daimyō-dōgu, Japanese feudal lord's belongings. The condition is perfect like new, but the patina of the silver lacquer seems old enough.

OBJECT PRESENTED BY:

Galerie Mingei

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10

KOMA KANSAI II (1797-1857)

Gama ni usagi bunko

Stationery box decorated with the design of *Typha latifolia* (*gama* in Jp) and the hare

Wood and *urushi* lacquer

Edo period

Circa. 1855

Height: 4 x 24,5 x 18,5 cm

Awasebako (collector's box)

Price on request

The design of hare is based on a story known as the *Inaba no Shiro-usagi* (The White Hare of Inaba), which appears in the *Kojiki* (711-712 AD), the oldest chronicle of Japanese mythology. The white hare appears in *Volume of the Age of Gods*, concerning the foundation of Japan before the birth of first Emperor of Japan Jinmu.

The work is published with the caption "*Spikes of plant Typha latifolia (Gama), wood and lacquer, suzuribako*" on pages 16-17, in the Rokusho Magazine Volume 24 : *Sekai o odorokaseta makie* (Lacquer that astounded the world), ISBN 4-89511-554-2, March 2005, Maria Shobō, Kyoto.

OBJECT PRESENTED BY:

Galerie Mingei

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E.: info@mingei-arts-gallery.com





11

SINGA

Sculpture

Bali

Wood, pigment

19th to early 20th century

Height: 61 cm / 24 in

Provenance: Ex. private Chinese collection

Price: 16.500 euros / 20.000 USD

The term *singa* comes from the Sanskrit word for lion and is associated with the virtues of power, protection, strength and loyalty. They resemble tigers, indigenous to Bali until they became extinct a century ago. This is an extraordinarily fine example, with great color and attention to detail. It clearly was made under royal patronage.

OBJECT PRESENTED BY:

Thomas Murray

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12

VISHNU RIDING GARUDA

Sculpture

Bali

Wood, pigment

19th to early 20th century

Height: 56 cm / 22 in

Provenance: Ex. private Chinese
collection

Price: 16.500 euros / 20.000 USD

With the arrival of Islam in the 15th century, many nobles, priests, artists, dancers and musicians migrated from East Java to Bali, strengthening the local syncretic faith and culture, further blending an ancient animistic tradition with Hinduism and Buddhism. Vishnu, a member of the Deific Trinity that also includes Shiva and Brahma, always rides upon his mount, the Garuda, which is part eagle, part human and the enemy of all serpents. Vishnu sculptures of this type were placed at the high point of temple crossbeams under the roof.

OBJECT PRESENTED BY:

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13

SINGA

Sculpture

Bali

Wood, pigment

19th to early 20th century

Height: 66 cm / 26 in

Provenance: Ex. private Chinese collection

Price: 16.500 euros / 20.000 USD

OBJECT PRESENTED BY:

Thomas Murray

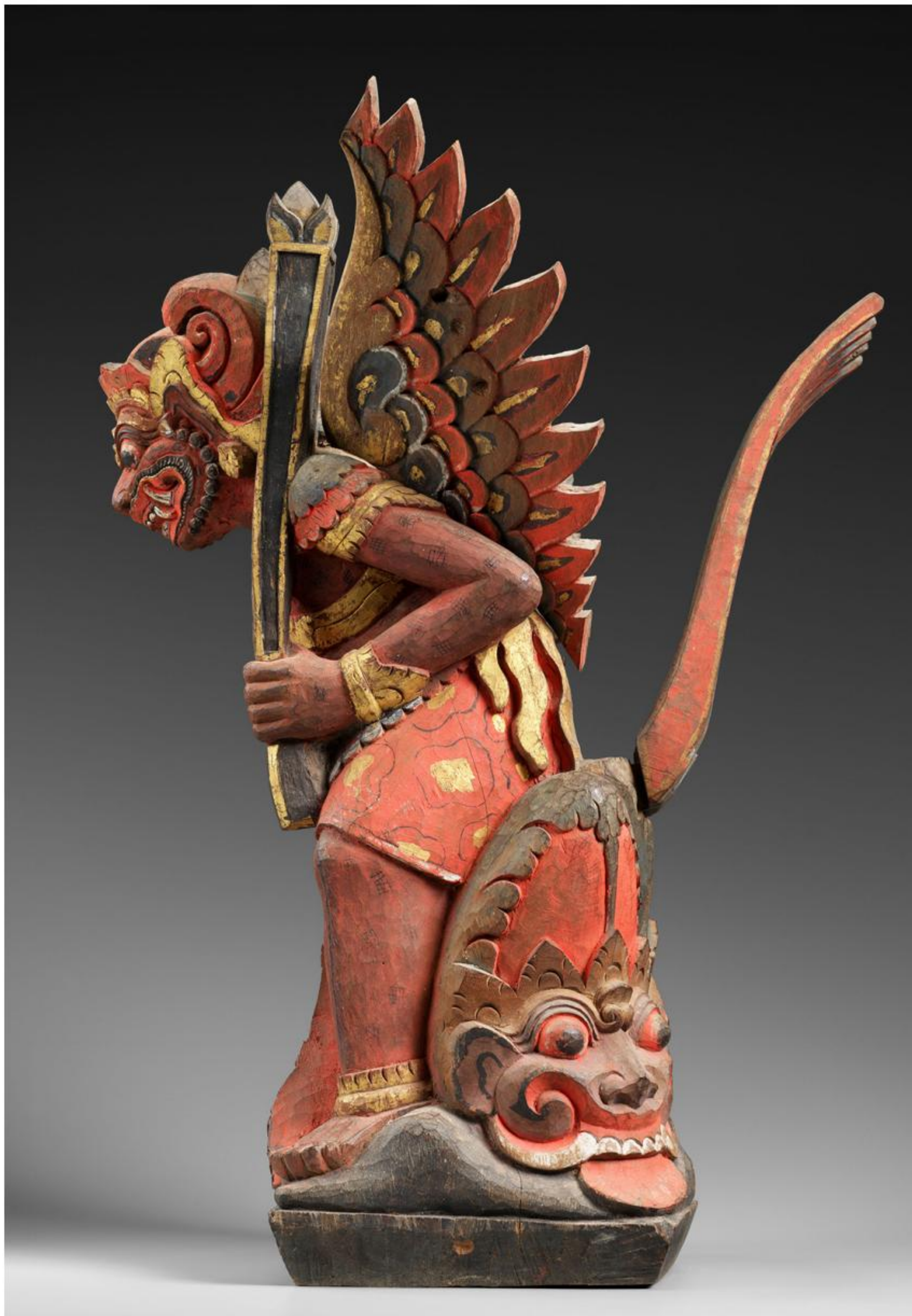
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Bali is the last holdover of the ancient Hindu religious tradition once widespread throughout Indonesia. The faith first arrived in the islands with traders from India and Sri Lanka by the start of the First Millennium CE and reached its greatest extent of influence during the East Java Majapahit Empire in the 14th century. Dating from that time, the *Singa* is an important demi-deity easily recognized throughout Southeast Asia but most especially on Bali as a winged mythical creature with a wrathful expression and, in this case, carrying a large club. His protective role is abundantly clear.









14

**IVORY
PIHA-KAETTA**

Knife

Ceylon (Sri Lanka)

Ivory

17th -18th century

Length : 41 cm / 16 in

Price: 11.000 euros

OBJECT PRESENTED BY:

Runjeet Singh

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This Kandyan knife (or *piha-kaetta*) shows an exceptional attention to detail in its carving. The solid ivory grip is also a rare feature – such knives are normally secured at the tang by grip scales of ivory or horn. The hilt is carefully carved throughout to depict a flourishing array of cascading scrolls – a motif known as *liya-pata* – and is secured at its base with a silver tang finial. The grip slopes gently into a faceted silver collar, the bolster formed of further scrolling motifs and a scaled yali enclosed within a bead-bordered section at the base of the blade. Two thin fullers stretch across the greater part of the blade's length along the back-edge before the blade curves very slightly upwards at the point.

A fluted wooden scabbard with an alluring dark-reddish colour accompanies the dagger and is encased with a locket of sheet silver. In place of a chape, the tip has been carved en suite with the *liya-pata* patterning applied to the hilt.





15

THE MARRIAGE OF SIDDHĀRTA

Relief

Ancient region of Gandhāra

Grey schist

Circa 2nd-3rd century

Length: 66 cm or 26 in

Provenance:

Vérité Collection, France

Price: 25.000 euros

OBJECT PRESENTED BY:

Christophe Hioco

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E.: info@galeriehioco.com

Featuring two scenes probably inherited from the Lalitavistara Sūtra, mixing historical biography of the Buddha with marvelous wonders, one recognizes in the first scene on the left an architectural decoration with an Indian arch, similar to the monumental openings made in the facades of the great halls of the monasteries, built in the Mahārāṣṭra cliffs of northeast Deccan as of the 2nd century B.C.E. (e.g. Bhājā), and copied directly from real wooden structures. These arches are extended on both sides by balconies, frequently depicted in the art of Gandhāra. Small spectators watch the main scene: a central figure, wearing an elaborate turban, lies half-reclining on a couch and faces a woman sitting on his right. Above them are perhaps stylized garlands. On either side, assistants watch the scene. By comparison with a relief from the British Museum (1917,1009.5), this could be the representation of Siddhārta and his wife. The scene on the right shows a princely figure holding his sword in his left hand, while a woman in profile faces him. A figure stands behind them and musicians celebrate the scene. While identification cannot be asserted with certainty, it would be possible and consistent to see a rare depiction of the marriage of Siddhārta, which would also explain this scene of jubilation.









16

SCHIST HEAD OF BUDDHA

Sculpture

Ancient region of Gandhara

Schist

2nd–3rd century

Height: 15 cm (6 in)

Price: 16.000 £

OBJECT PRESENTED BY:

Joost van den Bergh

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17

CASED KHANJAR

Knife

Persia (modern-day Iran)

Bone

19th century

Length :41 cm / 16 in

Price: 14.000 euros

OBJECT PRESENTED BY:

Runjeet Singh

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The carving exhibited on the bone grips of this khanjar is delightful. On one face of the hilt, a moustachioed figure draped in finery and sat atop a short throne looks out towards the viewer amidst an array of trinkets and flowerheads on a cross-hatched ground. The lines of his baggy garms are picked out in fine detail, the entire scene set within an inverted frame of curling arches flanked by mysterious animal heads. The reverse is similar in style, though instead the scene shows a pair of moustachioed men engaged deep in conversation, the figure at the left holding a sceptre and orb in his hands. A third character of smaller proportions kneels before them in supplication.

A panel at the forte of the blade depicts a hooved animal under attack by a long-tailed lion in gold, the scene framed within a lobed arch and the remaining background filled with upturning vines and blossoming flowerheads. The curved blade is forged from a steel which has been faux-damascus etched. A red velvet-covered wooden scabbard accompanies the dagger and is fitted with a chape and locket overlaid throughout in gold with foliate motifs and panels of Islamic calligraphy.

Examples of similar quality are found in various museum collections. Two in the Wallace Collection (Inv. Nos. OA1713 and OA1714)[1] and another at the Metropolitan Museum of Art (Accession Number 36.25.1058) are useful comparanda.[2]

[1]<https://wallacelive.wallacecollection.org:443/eMP/eMuseumPlus?service=ExternalInterface&module=-collection&objectId=62243&viewType=detailView>
<https://wallacelive.wallacecollection.org:443/eMP/eMuseumPlus?service=ExternalInterface&module=-collection&objectId=62244&viewType=detailView>

[2]<https://www.metmuseum.org/art/collection/search/31454>









18

MUGHAL RAM- HEADED KHANJAR

Khanjar

North India

Steel for the blade and the mounts,
ivory for the hilt, the eyes set with
rubies and gold

Mughal Period

17th century

Height: 35,3 cm

Price: 32.000 euros

OBJECT PRESENTED BY:

Alexis Renard

M.: + 33 1 44 07 33 02

E.: alexis@alexisrenard.com

The handle of this finely sculpted ivory Khanjar takes the shape of a ram's head. It is decorated with floral motifs at its base, and two rubies, inlaid using the kundan technique, for its eyes.

Prestigious Mughal weapons were not always richly decorated or adorned with many precious stones, as a very finely carved animal headed dagger was sufficient in proving high rank.

This type of weapons was particularly favoured under the reign of Shah Jahan (1627- 1658). See: Pal, P., Leoshko, J. , M. Dye III, J. & Markel, S. (1989) *Romance of the Taj Mahal*, Los Angeles and London: LACMA and Thames and Hudson, N°170 et 171.





19

A GOLD MAKARA BANGLE (MAKARANATHI)

Bangle

India, Eugénie

Gold and rubies

Dated 1869

Length: 8 1/4 in. or 20 cm.

Provenance:

From the collection of renowned
and respected philanthropist Mary
Jane Lampton Peabody

(1921-2015).

Price: 22.000 USD

The bracelet features repoussé details that include foliate designs and two makara heads facing one another with protruding ruby eyes. In Hindu mythology, a makara is a crocodile-like sea creature, the name (translated from Sanskrit) meaning "water monster." Between the makaras is a round sphere that holds the screw fastening mechanism. The inside rim bears the mark "Eugénie" with crown and the year 1869.

OBJECT PRESENTED BY:

Kapoor Galleries

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20

THE CHILD JESUS AS 'SAVIOR OF THE WORLD'

Sculpture

Goa

Ivory

18th century

Height: 4 1/2 in. or 11,4 cm

Provenance:

Private American collection, by the
1970s.

Price: 18.000 USD

OBJECT PRESENTED BY:

Kapoor Galleries

M.: +1 (212) 794-2300

E.: info@kapoorgalleries.com

The child Jesus as 'Savior of the World' is a Catholic image of Jesus based on a historically significant sculpture known as the Holy Infant Jesus of Prague. The icon depicts Jesus as a child dressed in lavish Catholic regalia, the left hand holding a globus cruciger and the right hand raised in a benedicting gesture. The present sculpture can be attributed to Goa where the Portuguese dominated from 1510 onward and converted a significant portion of the indigenous population to Catholicism. The ivory carving production centre of Goa produced many fine Christian works of art such as the present.

[Documentation verifying this object meets federal endangered species requirements available.]





21

SHIVA AND PARVATI SEATED ON A TERRACE

Painting

Kangra

Gouache heightened with gold on
paper

Early 19th century

5 3/4 x 4 7/8 in. or 14.6 x 12.4 cm.

Provenance:

The Collection of Helen and Joe

Darion, New York, by February 1968
(no. 42).

Price: 18.000 USD

OBJECT PRESENTED BY:

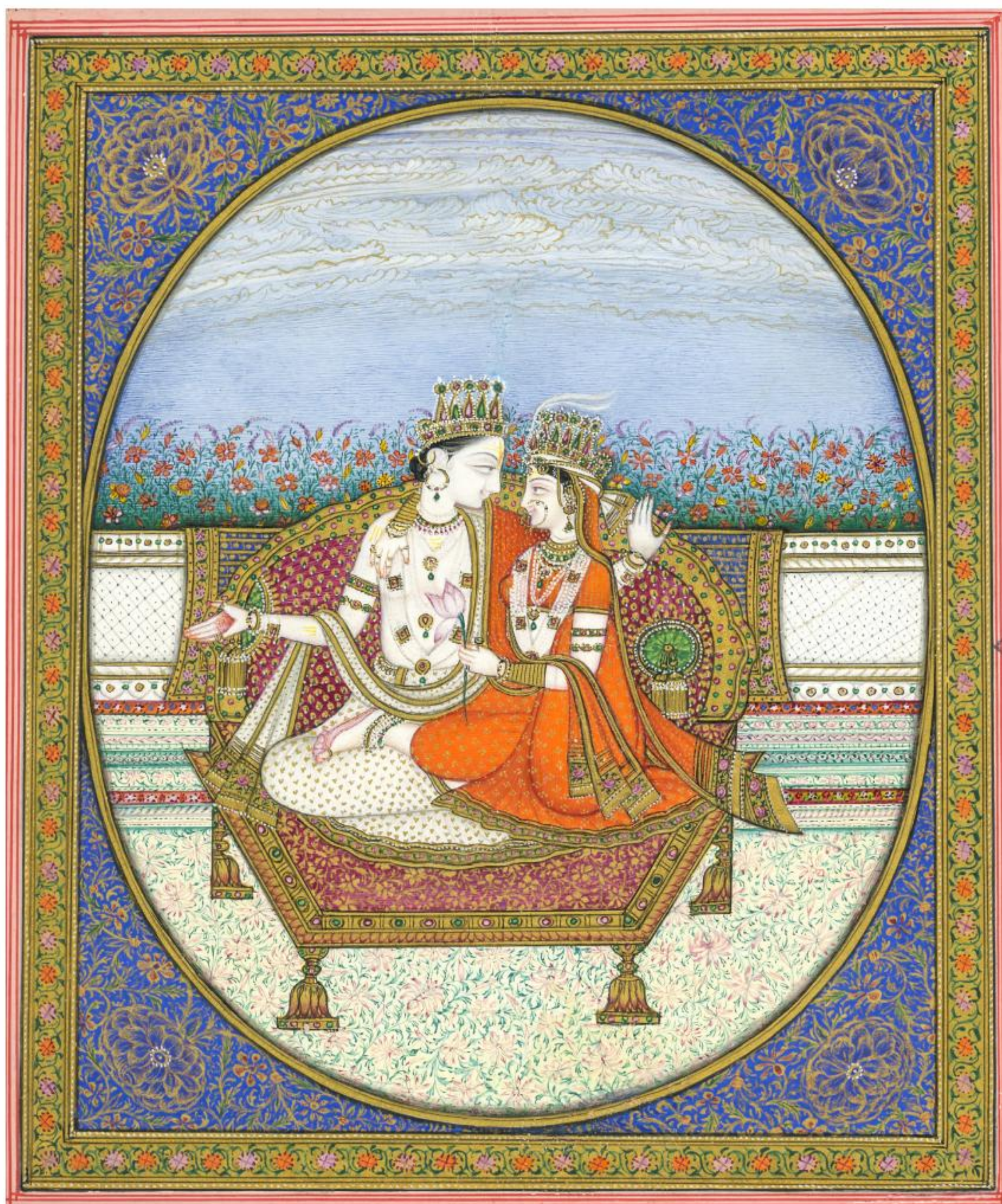
Kapoor Galleries

M.: +1 (212) 794-2300

E.: info@kapoorgalleries.com

The poet Kalidasa tells the story of Parvati's origins in his epic, *Kumarasambhavam*. Shiva had given himself to the ascetic way of life and retreated to the wilderness, while the demon Taraka enjoyed a boon of invincibility that prevented any creature except for a child of Shiva from taking his life. Parvati was thus born from Shiva's need for a wife to bear his child. When the god sent Kama, god of love, to infect Shiva with desire for Parvati, Shiva incinerated Kama out of irritation that the gods would not leave him in peace. Before his demise, however, Kama successfully influenced Shiva. Thereafter, Parvati becomes the goddess of love and fertility, embodying the dual realms of domesticity and asceticism. These attributes make her a perfect match for Shiva, whose volatile nature can become dangerous.

The pair represents the Hindu ideal of a relationship between husband and wife. The present composition is appropriately elaborate in its representation of the divine couple. The Mughal influence in floral landscape and intricately-inlaid architectural features is apparent while the level of naturalism still lends itself to imagining an otherworldly reality—a great feat of sophisticated Kangra painters.



22

HEAD OF KĀLĪ

Sculpture

Central India

Pink sandstone

Circa 10th century

Height: 22 cm or 8 5/8 in

Provenance:

Eskenazi collection, Milano, 1983

Sotheby's New York, 1997

Sotheby's London, 1993.

Publication:

Eskenazy, *Sculpture dell'India*

Classical IV secolo a.C-XI secolo d.C,
catalogue, Milano, 7 April -7 May

1983, p. 91, lot 67.

Price: 12.000 euros

Kālī is particularly popular in northern India, where she remains one of the most worshiped deities in Bengal. Mentioned in *Devī-māhātmya* as early as the 6th century, she appears during a battle between divine and demonic forces. The gods called upon her when they could not defeat the demon *Raktabīja* whose every drop of blood that fell to the ground gave birth to a new demon. In the battle against *Raktabīja*, after appearing from the third eye of *Durgā*, she used her tongue to prevent the demon's blood from falling to the ground and managed to triumph over evil. Since then, *Kālī* is considered one of the most powerful forms of *Śakti*, or Mother Goddess who is believed to restore the balance between the forces of good and evil through destruction. Her identity is more associated with the mass grave, evoked by the representation of severed heads and hands placed in front of the hair.

OBJECT PRESENTED BY:

Christophe Hioco

M.: +33 (0) 1 53 30 09 65

E.: info@galeriehioco.com



23

RAVANA'S DEFEAT

Drawing

India, Himachal Pradesh, Kangra

Black line on paper

Late 18th century

Height: Page: 23 Width Page: 31,5 cm

Provenance: Virtue Collection, Australia

Price: 12.000 euros

OBJECT PRESENTED BY:

Alexis Renard

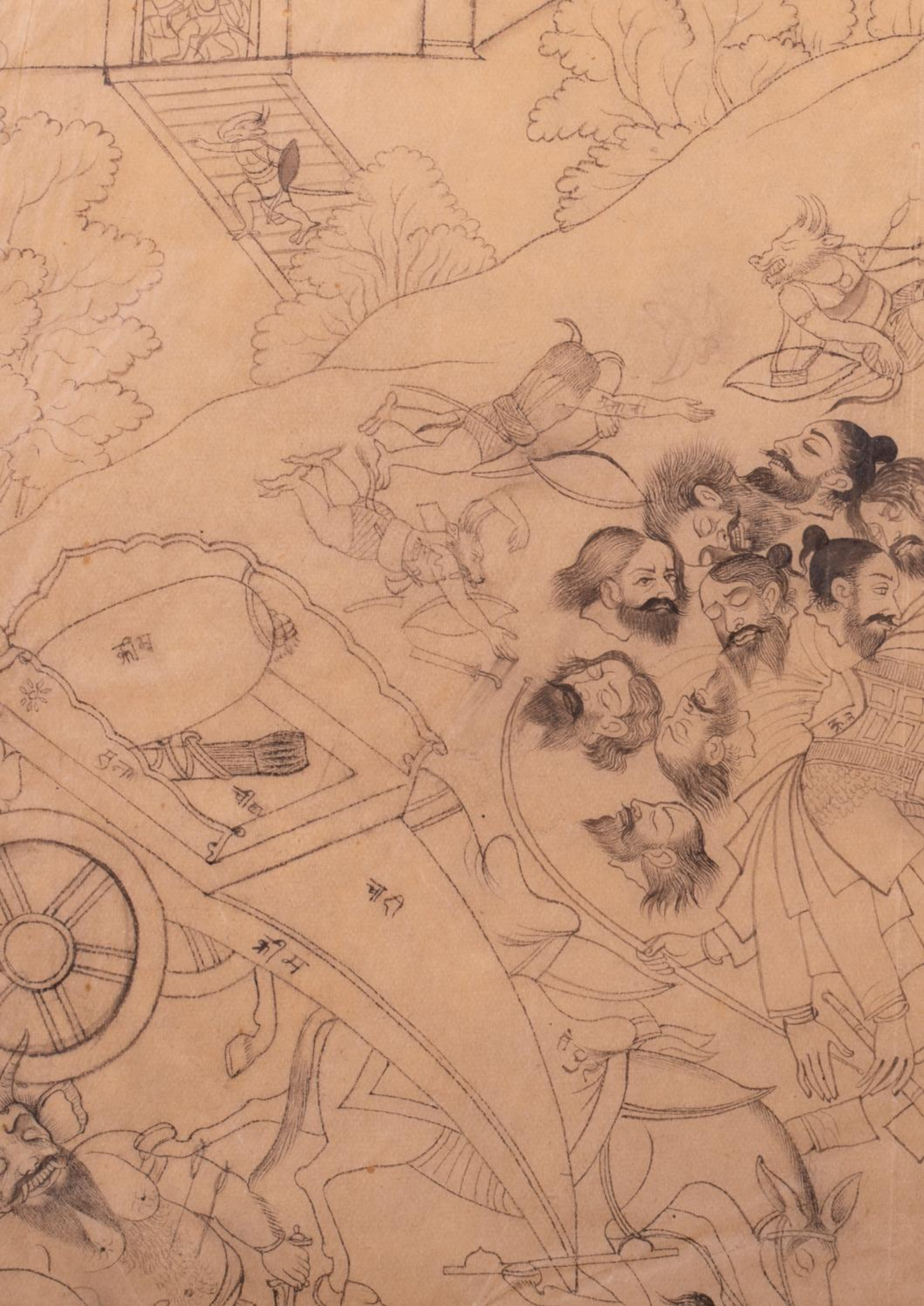
M.: + 33 1 44 07 33 02

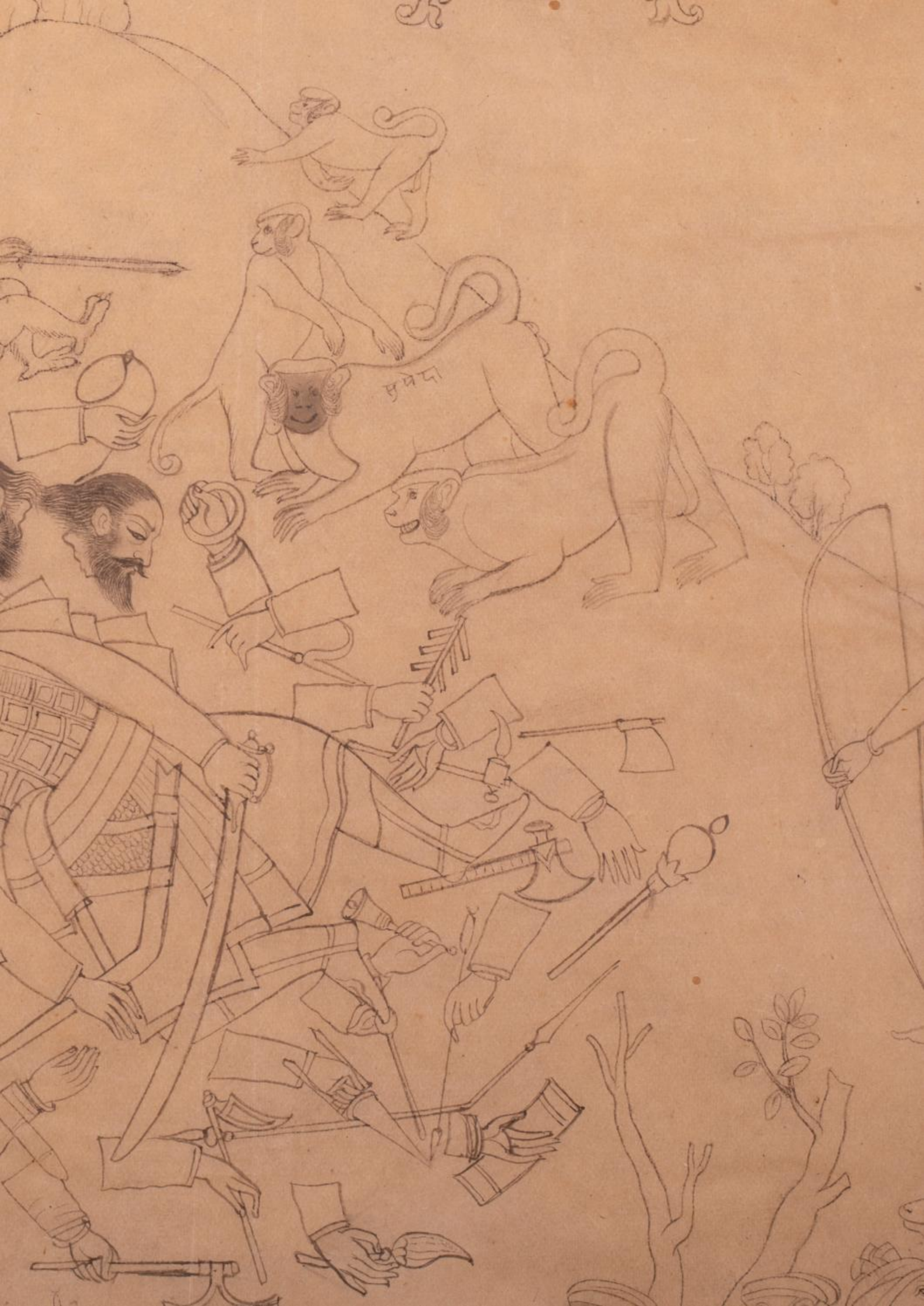
E.: alexis@alexisrenard.com

The Ramayana is a famed epic tale recounting the adventures of Vishnu's seventh avatar, Râma, Prince of Ayodhyâ and the Kingdom of Kosala. His father Dasharatha wished to yield the throne of Ayodhyâ to him, the righteous heir to the throne, but he was bound by an old promise he had made to his third wife Kaikeyî to send Rama into exile for fourteen years. The prince, as well as his brother Lakshmana and his wife Sita, were therefore exiled to the forest to live as hermits. There, Rama acquires precious knowledge and gains powers that he learns from ascetics, granting him a godly status. One day, Sita is abducted by Ravana, the terrible demon king of Lanka. Rama and Lakshmana go on a quest to save her, and in so doing they fight and defeat Ravana with the help of the monkey army led by Hanuman.

This very fine drawing depicts Rama and Lakshmana during the defeat and subsequent death of Ravana, the evil king of Lanka and kidnapper of Sita. In the upper part of the drawing, we can see the princess held captive in a pavillion. The devanagari inscriptions that can be read on the drawing probably serve as indications for the colors to be used.







24

KALI TRAMPLING SHIVA

Painting

Jaipur

Gouache heightened with gold on paper

Circa 1800

11 x 8 in. or 27.9 x 20.3 cm

Provenance:

Private collection, by 1977

Exhibited:

Lycoming College Gallery;

Williamsport Pennsylvania, 1981.

Price: 12.000 USD

OBJECT PRESENTED BY:

Kapoor Galleries

M.: +1 (212) 794-2300

E.: info@kapoorgalleries.com

The present work illustrates an archetypal scene with Kali trampling Shiva. The painting represents the eternal triumph of nature over man: even a powerful force like Lord Shiva is obsolete without his Shakti (Kali). Hair unbound, the goddess stands tall, baring her teeth with an outstretched tongue. She is adorned with a garland of skulls (mundamala) and a skirt of dismembered arms, flaunting her fierceness. Her corporeal and spiritual power is also brought to the fore with the items she holds in two of her four hands: a sword and a severed head, dripping with fresh blood. The goddess is flanked by attendants and jackals, with cremation pyres below and a jeweled tiger to the right. The scene takes place atop a hill, ravens perching on a tree in the background, all set under a cloudy yet bright blue sky.

The present painting's vibrant palette and flat rendering of subjects is typical of the Jaipur style. Artists of this region were skilled in utilizing vibrant tones that contrast from yet complement one another, resulting in dynamic scenes that highlight figural detail and capture the emotional atmosphere. Note how Kali's deep blue skin stands in stark contrast to Shiva's white appearance.







UNDER 10



25

CHINESE FUR-LINED ROBE

Robe

China

Satin-weave, knotting
silk and fur

Qing dynasty (1644–1911)

Circa 1900

Height: 137 cm / 54 in

Width: 150 cm / 59 in

Provenance: William H. Gleysteen
(1926-2002), born and raised in
Beijing by his missionary parents;
Ambassador Gleysteen had an
extensive diplomatic career in East
AsiaBy descent to his daughter Anne
Wong Gleysteen

Price: 6.000 euros

This elegant aubergine-colored robe would have been worn by a court official for informal occasions. With its fur lining, the robe was ideally suited for the cold Beijing winter.

The satin-weave silk gives the robe a smooth and shiny appearance, and there is no woven pattern to disturb this effect. A system of loops and knotted buttons allowed for the robe to be tightly fastened along the wearer's right side.

OBJECT PRESENTED BY:

Alan Kennedy

M.: +1 646 753-4938

E: kennedyalan@hotmail.com





26

**CITIPATI SILVER
BOX**

Box

Butan

Silver alloy

19th century

Height: 19,5 cm

Provenance: Koller Switzerland
auction 2017, lot 145.

Publication: *The Perfect Match -
Boxes Exhibition*, 2018.

Exhibition: *The Perfect Match - Boxes
Exhibition*, May 26-29, 2018, Hong
Kong Convention and Exhibition
Centre.

Price: 7.500 USD

OBJECT PRESENTED BY:

Hollywood Galleries

M.: +852 9311 2577

E.: hollywoodgalleries@gmail.com







27

**A KOREAN
CELADON-GLAZED
BOWL**

Bowl
Korea
celadon-glazed
12-13th century
Goryeo dynasty
Height: 7,6 cm
Diameter: 16,7 cm
Provenance : French collection,
1970-1980
Price: 1.500 euros

OBJECT PRESENTED BY:

Renaud Montméat
M.: + 33 6 17 61 21 60
E.: montmeatartdasie@gmail.com

The bowl is incised in the interior with a ring, covered overall with a greenish crackeled glaze.









28

TABA KO-BON

Pair of tobacco set

Japan

Meiji Period (1868-1912)

Dated Meiji 5 (1872)

Awasebako (collector's box)

Price on request

OBJECT PRESENTED BY:

Galerie Mingei

M.: + 33 (0)6 09 76 60 68

E.: info@mingei-arts-gallery.com

Hakogaki: 天井板煙草盆一雙 Pair of tabako-bon (made with) ceiling planks (from Kōdaiji temple, Kyoto)

Under each tray : 東山高臺寺天井の古板とて / 友人某の贈れるかく一雙の煙盆と / なして花のあした月のゆふべの来客二 / 雅談風詠を助くるの具となし / て永く家の寶とす。 / 干時 / 明治第五春三月 蒼翠庵主人 / 湖上天数翁しるす

*A friend gave me old planks from the ceiling of the Kōdaiji temple in Higashiyama (a temple of the Rinzai school of Zen Buddhism in Kyoto), and I made this pair of tabako-bon. As they are accessories that promote distinguished conversations and refined poetic quotes in my hosts' in mornings among the flowers and evenings in the moonlight * they will be forever the treasures of family. Meiji 5 (1872), spring, 3rd month. Sōsui [an] shujin (the master of the Blue and Green Hermitage). Written by Tensūō ("Celestial Fate" the Old Man), above the lake.*

* "Hana no ashita, tsuki no yûbe" (an allusion to the *hanami* festivals in spring, and *tsukimi* in mid-autumn).

子平家範

考

望之如海

東山高志寺なる天井の板を
友人某り贈りけるかく一基の煙を
るしてそのあしむ月のゆふへの月を
往談を神と物とするの果とわ
てある家のの改く寸 二十時

明治廿五年三月 乙君翠亭主人

湖上へあるおしる



29

**KŌBAKO - INCENSE
CABINET**

incense cabinet

Japan

Urushi maki-e lacquer on wood

Edo period

18th century

Height: 12.7 x 13,6 x 11,5 cm

Collector's box

Price on request

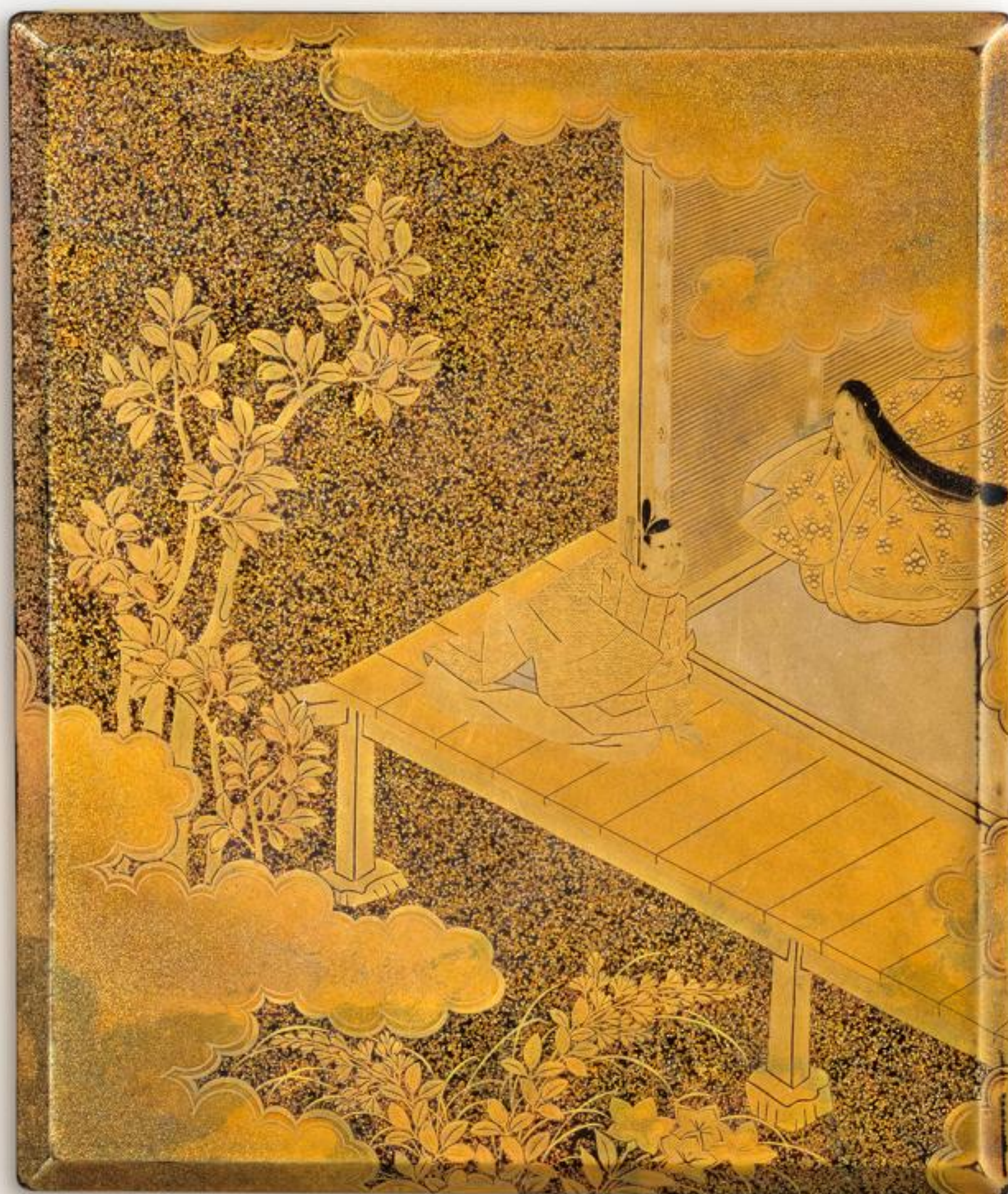
A wonderful *Kōbako*, a tier of two boxes. The motif is traditional *Genji monogatari*. The scene is depicted with autumn flowers, as bellflowers and chrysanthemums. The artist made full use of the cubic shape of boxes to express the story. The *nashiji* and *hiramaki-e* gold lacquer ware with a flecked effect is adopted overall, the piece creates a gorgeous atmosphere of rich nobles' taste. The scenery with golden clouds which was used often to express the old traditional Japanese screen shows a beautiful sight.

OBJECT PRESENTED BY:

Galerie Mingei

M.: + 33 (0)6 09 76 60 68

E.: info@mingei-arts-gallery.com







30

SUTRA BOX

Box

Wood, *urushi* lacquer and tin

Muromachi period (1333-1573)

Circa 16th century

Price on request

OBJECT PRESENTED BY:

Galerie Mingei

M.: + 33 (0)6 09 76 60 68

E.: info@mingei-arts-gallery.com

The *bonji* of the sutra box is the letter « A » is the first letter in ancient Indian alphabet siddham representing the origin of everything. But most of all, in Sanskrit, « A » has a deprivation sense, just as the deprivative « A » in Greek. It symbolizes the Buddhist conception whereby every existing thing is originally « unborn » (Honpushô 本不生.sanscrit : âdyanutpâda).

31

RABA (MULE)

Suiteki (water dropper)

Japan

bronze

Edo period

17th century

H.: 5cm x W. 7.5cm x D. 4cm

Price: 1.500 euros

OBJECT PRESENTED BY:

Gregg Baker

M.: + 44 (0) 20 7221 3533

E.: info@japanesescreens.com



32

A SUISEKI (VIEWING STONE)

Sculpture

Japan

Stone with wood stand

Taisho period

Early 20th century

H.: 11cm x W. 23cm x D. 19cm

Price: 600 euros

OBJECT PRESENTED BY:

Gregg Baker

M.: + 44 (0) 20 7221 3533

E.: info@japanesescreens.com

Suiseki, literally, "water and stones", are small, naturally shaped stones traditionally admired for their beauty and are closely associated with nature and natural landscapes. They are similar to Chinese scholars rocks which were brought to Japan as Imperial gifts and influenced the development of *suiseki* in Japan. *Suiseki* have been appreciated and meditated by Japanese people in general but in particular by scholars, nobles and tea masters. They are expressive with special shapes, colour or texture, and suggest scenes from nature such as mountains, waterfalls, lakes, rivers, thatched huts, hills and cliffs. They can also resemble animals or human shapes or simply bear rare and beautiful features. *Suiseki* with hollows such as the current example are categorised as *Tamari-ishi* (stones that can bear water as a lake).

This type of stone come from the Shiriuchi River of Matsumae in Hokkaido and are known as *Sengen-ishi* or *Matsumae-kotan*. They have been popular with the lords of Matsumae domain since the Edo period as *keiseki* (stones for decorating Japanese rock gardens) or *suiseki*.



33

SAFAVID DISH WITH BLACK AND WHITE DECORA- TION

Dish

Iran

Stonepaste body with black
and white decoration under a
transparent glaze

Early 18th century

Safavid Empire

Diam.: 22 cm

Provenance: Formerly in the
Thierry Le Luron Collectio.

Price: 2.500 euros

OBJECT PRESENTED BY:

Alexis Renard

M.: + 33 1 44 07 33 02

E.: alexis@alexisrenard.com

This fine ceramic dish is decorated with white flowers and leaves in negative space on a background of Chinese inspired wave designs.

For two similar examples, see: Crowe, Y. (2002) *Persia and China, Safavid blue and white ceramics in the Victoria and Albert Museum-1501-1738*, London: Editions La Borie, p. 203, N°347 and p. 205, N°353.

This ceramic dish belonged to the French humorist Thierry le Luron, famed for his imitations of personalities of the 70's and 80's, as well as for his parody of a wedding with the French humorist Coluche in September 1985.





34

HUQQA BASE WITH RING

Huqqa base
India, Bidar, Deccan
Bidri alloy inlaid with brass and silver
Mughal dynasty
17th century
Height: 19 cm
Provenance: old private Belgian collection, acquired through Mr. J. van den Bergh, former president of the Museum Oud Overschie, collection of the late Mr. J.W.N. van Achterbergh
Price: 9.500 euros

OBJECT PRESENTED BY:

Alexis Renard
M.: + 33 1 44 07 33 02
E.: alexis@alexisrenard.com

This huqqa base is made of *bidri*, an alloy composed of zinc (the extraction of which was mastered early on in India), tin, and copper inlaid with silver. The name of this type of object and technique comes from the city of Bidar, in the Deccani region.

This piece in particular is also inlaid with small touches of brass. Its bulbous body is adorned with bouquets of flowers within large mandorlas. The shoulder is decorated with an inverted design (made in black on a silver background). The upper part of the body and the flared neck are also decorated with floral patterns. The huqqa also comes with a beautiful and large ring-shaped base, which is also inlaid using the *bidri* technique.







35

BUST OF DURGĀ

Sculpture

Northern India

Terracotta

Gupta period

5th-6th century

Height: 21 cm or 8 3/8 in

Provenance:

Private collection, Hong Kong,
since 1990

Price: 8.000 euros

OBJECT PRESENTED BY:

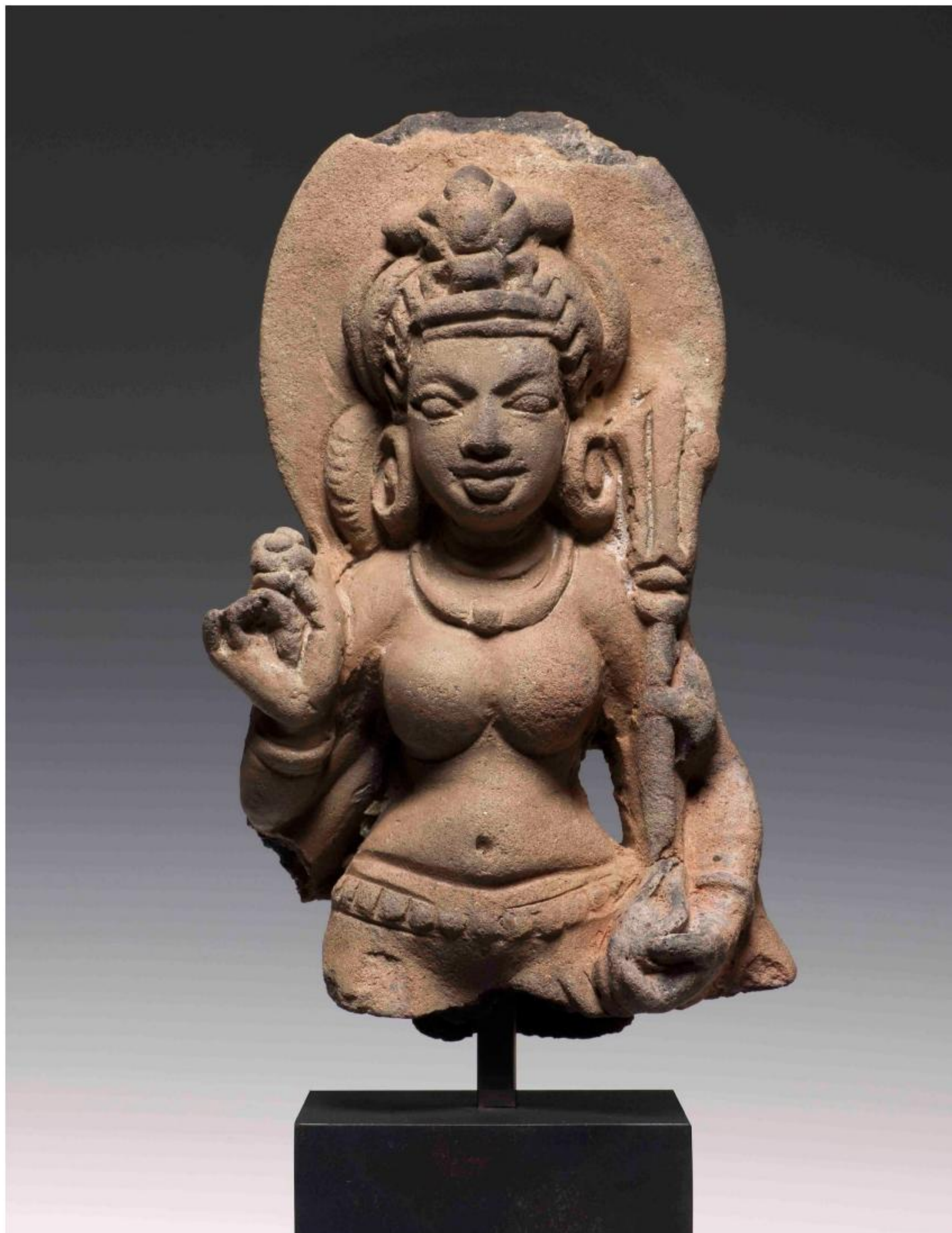
Christophe Hioco

M.: +33 (0) 1 53 30 09 65

E.: info@galeriehioco.com

The sensitive model of this bust of a female divinity shows all the sensual beauty and incredible vivacity of the terracotta Gupta artworks.

Admirable for her youthful beauty, the goddess with her voluptuous breasts and thin waist wears a light dhoti, simply held by an elegant pearl belt visible on her hips. With her many arms, she holds a lotus flower in one of her right hands, and to her left can be recognized the trident and probably the shell. These attributes strongly suggest that the divinity is one of the nine forms of the great Hindu goddess Durgā. The three horizontal lines drawing the "beauty folds" on the neck further underline her divine greatness.



36

AN EMERALD AND ENAMEL GOLD RING

Ring
Jaipur
Emerald, gold and enamel
19th century
Size: US7
Weight: 9.148
Price: 6.800 euros

OBJECT PRESENTED BY:

Sue Ollemans
M.: + 44 (0) 7775 566 356
E.: sue@ollemans.com

A lovely square foiled emerald set into a gold shank decorated with a strong red flower on a white ground. A small diamond flower is placed at the base of the shank.







37

COMPOSITE ELEPHANT

Painting
India, Rajasthan
Pigments and gold on paper
Circa 1800
Height: 26 Width: 18 cm
Provenance: Private French
collection
Price: 6.000 euros

OBJECT PRESENTED BY:

Alexis Renard
M.: + 33 1 44 07 33 02
E.: alexis@alexisrenard.com

The theme of composite figures was very much in vogue in Persia and India from the second half of the 16th century onwards. Even if it is difficult to understand the exact meaning of these esoteric images, a possible explanation is that they illustrate the multiplicity of the world in comparison to the unity of God, or to the numerous passions that we have to control as the rider of our lives.

This type of iconography, according to recent research by Armen Tokatlian, finds its source in illustrations of Armenian manuscripts by Grigoris, Catholicos of Aghtamar (1510 - 1534) who was also a painter and a poet.

The painting bears a *devanagari* inscription at the back as well as an old stamp quoting the name of Curious House Rgd. Udaipur.





38

PAPIER-MÂCHÉ STATIONERY CABINET

Cabinet
Kashmir
Papier-mâché
19th century
Height: 27 cm (10. in)
Width: 35 cm (13. in)
Price: 5.500 £

OBJECT PRESENTED BY:

Joost van den Bergh
M.: +44 (0)20 7839 8200
E.: joost@joostvandenbergh.com

The area of Kashmir, particularly its capital, Srinagar, was well known in the 19th century for the manufacture of high-quality lacquered papier-mâché work. Made for both domestic use and for export, a wide range of objects such as candlesticks, pen cases, boxes and flasks was produced











39

GILT-COPPER PLAQUES OF THE RAMAYANA

Plaques

Thailand (possibly Bangkok)

Gilt-copper

Circa 1900

Height: 14 cm / 5 ½ in

Price: 3.800 euros

OBJECT PRESENTED BY:

Runjeet Singh

M.: +44 (0)7866 424 803

E.: info@runjeetsingh.com

Each of these five gilt-copper repoussé plaques portrays a scene from the *Ramayana* (the Hindu epic poem) in which Lakshmana, brother of the protagonist hero Rama, and a masked Indrajita, the son of their enemy Ravana, do battle. The combatants' attire and accoutrements are picked out in fine detail, and the dramatic composition of their heroic struggle makes for an especially striking sequence when the plaques are viewed as a group.

The *Rammakian*, a Thai version of the epic of *Rama* (or *Ramayana*), became a popular subject in the country's artworks during the 18th and 19th centuries. A manuscript preserved at the Asian Art Museum in San Francisco and formerly belonging to the Doris Duke Collection depicts this same scene.[1]

[1] See Forrest McGill & M.L. Pattaratorn Chirapravati (eds.), *Emerald Cities: Arts of Siam and Burma 1775-1950*, Asian Art Museum of San Francisco, 2009, p. 189, Cat. No. 104.





40

**BRONZE
ANNAPURNA**

Sculpture

Western India

Bronze

15th–16th century

Height: 9.8 cm (3⁷/₈ in)

Width: 6.5 cm (2⁵/₈ in)

Provenance: Collection of the late
Andrew Solomon, London, inv.

No. A72; purchased from Obelisk
Gallery (J.G. McMullen), 15

Crawford Street, London W1, 29

December 1971

Price: 3.250 £

The female deity Annapurna is a form of Parvati, consort of Siva. Annapurna feeds the starving by ladling out rice from her bowl. In this depiction, she is seated in the lalitasana pose and is holding her ladle across her lap surrounded by an arched prabha, the kalasa now missing.

OBJECT PRESENTED BY:

Joost van den Bergh

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E.: joost@joostvandenbergh.com



41

**A WHITE JADE GEM-
SET HUQQA
MOUTHPIECE
(MUHNAL)**

Muhnal

India

Jade

19th century

Length: 10 cm

Price: 1.850 euros

OBJECT PRESENTED BY:

Sue Ollemans

M.: + 44 (0) 7775 566 356

E.: sue@ollemans.com

A carved white jade *huqqa* mouthpiece inset in the *kundan* style with Burmese cabochon rubies.

This nephrite jade *huqqa* mouthpiece was made within the Mughal empire, probably in the early 19th century. The Portuguese introduced tobacco into India in the early sixteenth century and the *huqqa* was a device that was commonly used to smoke it. The mouthpiece would have been used to draw tobacco smoke through a water bowl (the *huqqa* base) and into the mouth via a long, flexible tube.

The *huqqa* (waterpipe) is comprised of a few component parts, the mouthpiece, a long tube, the *huqqa* base, and a detachable tobacco bowl. The *muhnal* (mouthpiece) was considered the most important part, as it was the intimate and personal part of the water pipe. During the mid-18th century onwards, the water pipe became a popular feature in courtly portraiture painting, showing its widespread popularity and its evocation of high status.



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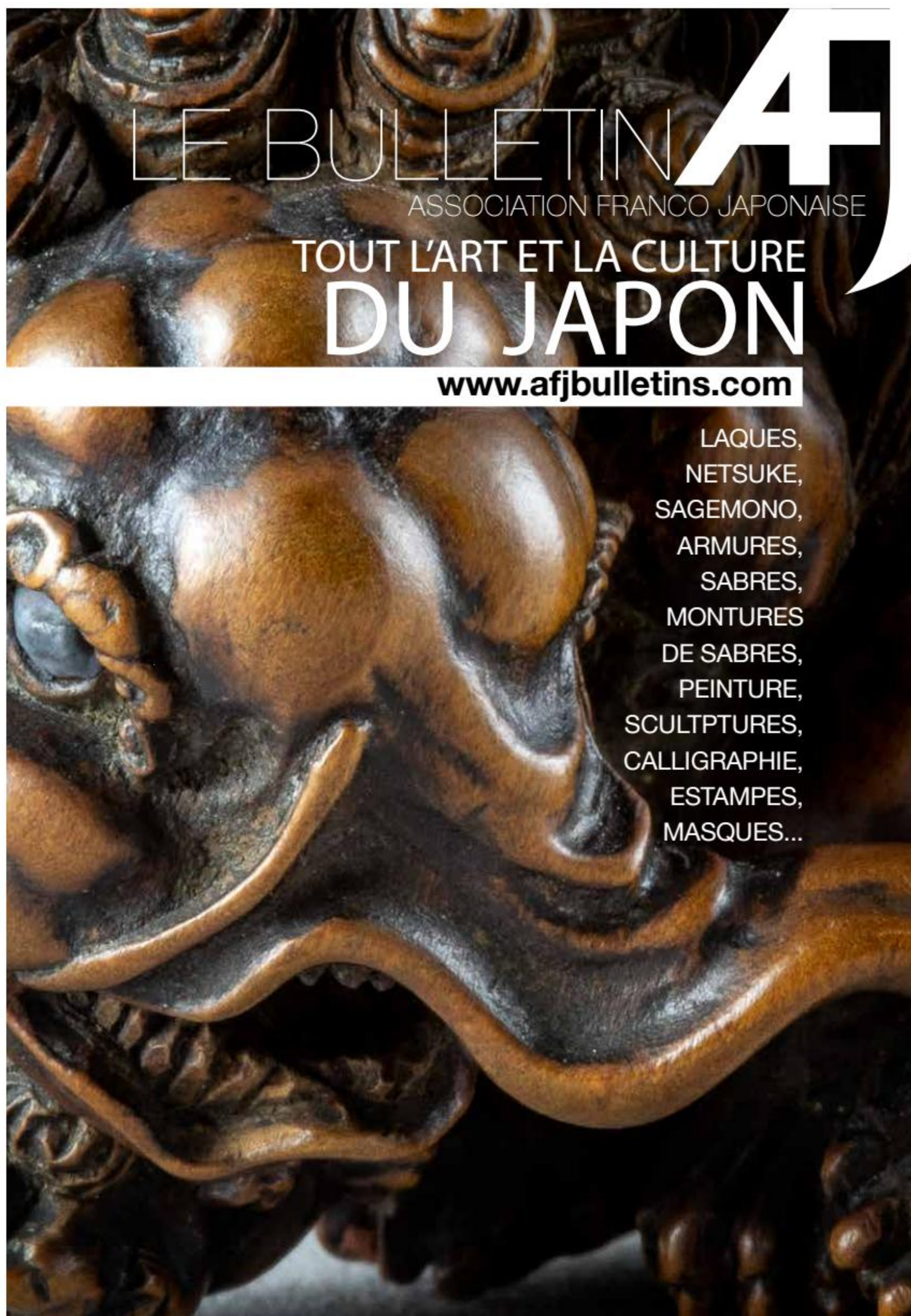
Check also the December catalogue of
Tribal Art Society
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